



## INTEGRATING APPROACHES IN LITERARY EDUCATION: A PEDAGOGICAL MODEL FOR TEACHING KYRGYZ WOMEN'S POETRY

### INTEGRACIÓN DE ENFOQUES EN LA EDUCACIÓN LITERARIA: UN MODELO PEDAGÓGICO PARA LA ENSEÑANZA DE LA POESÍA FEMENINA

Baktybek Isakov<sup>1\*</sup>

E-mail: [baktybek.isakov@manas.edu.kg](mailto:baktybek.isakov@manas.edu.kg)

ORCID: <https://orcid.org/0000-0002-8845-2778>

Asel Ibraeva<sup>2</sup>

E-mail: [asel.ibraeva@iuk.kg](mailto:asel.ibraeva@iuk.kg)

ORCID: <https://orcid.org/0009-0009-3023-5904>

Albina Volkotrubova<sup>2</sup>

E-mail: [avolkotrubova@gmail.com](mailto:avolkotrubova@gmail.com)

ORCID: <https://orcid.org/0000-0002-8343-719X>

Ekaterina Gobova<sup>2</sup>

E-mail: [ekaterinagorbova0@gmail.com](mailto:ekaterinagorbova0@gmail.com)

ORCID: <https://orcid.org/0009-0000-5087-8581>

Kanykei Kalieva<sup>1</sup>

E-mail: [kanykei5@yahoo.com](mailto:kanykei5@yahoo.com)

ORCID: <https://orcid.org/0000-0002-4121-3163>

<sup>1</sup> Kyrgyz-Turkish Manas University, Bishkek, Kyrgyzstan.

<sup>2</sup> International University of Kyrgyzstan, Bishkek, Kyrgyzstan.

\* Corresponding autor

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#### ABSTRACT

This study proposes and substantiates a pedagogical model for teaching Kyrgyz women's poetry in higher education through the integration of sociological literary criticism and gynocriticism. The research addresses the limited representation of female literary voices in national curricula and the need for gender-perspective approaches in literary education. Drawing on the theories of scholars in the field, the model conceptualizes literature as both an aesthetic expression and a sociocultural testimony. A qualitative analysis was conducted on 314 poems by 67 Kyrgyz women poets, followed by their integration into teaching practice through thematic grouping, close reading, and critical discussion techniques. The findings demonstrate that the interdisciplinary framework enhances students' critical thinking, cultural awareness, and understanding of social and gender realities. The bilingual anthology developed within the project framework further supports inclusive literary instruction and promotes the recovery of marginalized voices. The study concludes that integrating sociological and gynocritical perspectives strengthens literary education by connecting textual interpretation with social context and fostering reflective, gender-conscious pedagogy in higher education.

#### Keywords:

Literary Education, Pedagogical Model, Sociological Criticism, Gynocriticism, Gender-Sensitive Pedagogy.

#### RESUMEN

Este estudio propone y fundamenta un modelo pedagógico para la enseñanza de la poesía de mujeres kirguisas en la educación superior mediante la integración de la crítica literaria sociológica y la ginocriticismo. La investigación aborda la limitada representación de las voces literarias femeninas en los currículos nacionales y la necesidad de enfoques con perspectiva de género en la educación literaria. Basándose en las teorías de estudiosos del tema, el modelo conceptualiza la literatura como expresión estética y testimonio sociocultural. Se realizó un análisis cualitativo de 314 poemas de 67 poetas kirguisas, seguido de su integración en la práctica docente mediante agrupación temática, lectura atenta y técnicas de discusión crítica. Los hallazgos demuestran que el marco interdisciplinario mejora el pensamiento crítico, la conciencia cultural y la comprensión de las realidades sociales de género del alumnado. La antología bilingüe desarrollada en el marco del proyecto fomenta aún más la instrucción literaria inclusiva y promueve la recuperación



de las voces marginadas. El estudio concluye que la integración de las perspectivas sociológica y ginocrítica fortalece la educación literaria al conectar la interpretación textual con el contexto social y fomentar una pedagogía reflexiva y con perspectiva de género en la educación superior.

#### Palabras clave:

Educación Literaria, Modelo Pedagógico, Crítica Sociológica, Ginocrítica, Pedagogía con Perspectiva de Género.

## INTRODUCTION

The interpretation and teaching of literature are increasingly shaped by interdisciplinary approaches that move beyond traditional formalist or aesthetic frameworks. In this context, the sociological approach to literature and gynocriticism offer powerful tools for examining how texts emerge and respond to historical, cultural, and gendered realities (Barry, 2009). The sociological perspective treats literature as both a reflection and a product of social structures, values, and power dynamics (Childers, 1995). It examines how literary texts engage with class, ideology, tradition, and social transformation (Bourdieu, 1993; Habib, 2008). Gynocriticism, as developed by Showalter (1981), highlights the importance of analyzing women's literature as a cultural and historical corpus rooted in female experiences, symbols, and narrative techniques.

Contemporary pedagogical research has expanded upon this idea by demonstrating how interdisciplinary and integrative approaches in literature education can foster deeper engagement, critical thinking, and 21st-century skills among students. For instance, Nahon et al. (2024) emphasize that combining literature with scientific inquiry in educational settings encourages students to connect abstract literary themes with real-world phenomena, promoting analytical reasoning, creativity, and collaborative problem-solving. This integration aligns closely with the aims of gynocritical study, as it not only explores the formal and symbolic dimensions of texts but also situates them within broader social, cultural, and epistemic contexts.

Further Chaseley & Chen (2025) highlight the role of theoretical integration in shaping the pedagogical beliefs and practices of graduate students. Their research shows that when teacher candidates are guided to blend multiple disciplinary perspectives, including literary theory and social critique, they develop more equitable and reflective teaching practices. This approach supports gynocritical frameworks by ensuring that the study of women's literature is not treated in isolation but is embedded within discussions about social justice, cultural representation, and diverse narrative voices. Such pedagogical strategies

allow students to critically assess gendered constructions in literature while cultivating empathy and agency in their own interpretive practices.

Additionally, the use of integrative and constructivist approaches in teaching literature, particularly in ESL and EFL contexts, has been shown to enhance both comprehension and critical engagement. (Mercado, 2025; Yimwilai, 2015; Zondi, 2025) provide evidence that combining literature instruction with active learning methods, such as collaborative projects, discussion-based tasks, and virtual or multimedia platforms, promotes a deeper understanding of texts while encouraging students to situate them within historical, cultural, and personal frameworks. These methodologies support the objectives of gynocriticism by allowing learners to explore the unique experiences of female authors, examine the societal forces that shape narrative content, and apply critical insights to interpretive exercises. Moreover, the integration of artificial intelligence and digital literacy, as discussed by Daher (2025), offers innovative ways to scaffold these learning experiences. AI tools can personalize reading and analysis, provide data-driven insights into textual patterns, and facilitate interactive simulations that engage students with both literary structures and the socio-cultural dimensions emphasized in gynocritical approaches.

Overall, these contemporary studies collectively reinforce the pedagogical relevance of gynocriticism in higher education by demonstrating that integrative, interdisciplinary, and technologically mediated approaches to literature instruction enhance both students' analytical capacities and their understanding of women's contributions to literary culture. By merging traditional literary analysis with active, inclusive, and digital pedagogies, educators can create learning environments that not only respect the historical and cultural specificity of women's writing but also equip students with the critical, collaborative, and technological skills necessary for the 21st century.

This paper explores the integration of these two approaches – the sociological and the gynocritical – as both analytical and pedagogical frameworks in the context of Kyrgyz women's poetry. By doing so, it addresses a critical gap in literary pedagogy in Kyrgyzstan, where women's poetic voices have historically been marginalized or subsumed under broader national and ideological narratives. Drawing from feminist theorists such as Dorothy Smith (standpoint theory), Susan Stanford Friedman (intersectionality and cultural geography), and Pierre Bourdieu (symbolic capital and field theory), this study examines how Kyrgyz women poets navigate, resist, and redefine their identities within post-Soviet, patriarchal, and oral tradition-influenced contexts.

Central to this investigation is a bilingual anthology of 314 poems by 67 Kyrgyz women poets. These texts offer rich material for analyzing the interplay between gender, cultural symbolism, emotion, and resistance, expressed through poetic language. Recurring motifs such as twilight, felt carpets, fortune stones, silence, and motherhood are not merely decorative—they are part of a female-coded symbolic system that gives voice to shared lived experiences and emotional histories.

In addition to textual analysis, this study considers the pedagogical applications of sociological and gynocritical criticism in Kyrgyz literature classrooms. It argues that this interdisciplinary model fosters deeper student engagement, enhances cultural and gender awareness, and validates women's literary contributions within and beyond the national canon. Ultimately, the paper seeks to demonstrate how the connection of sociology and feminist literary criticism offers a culturally responsive, critically reflective, and socially transformative approach to teaching and interpreting literature in Kyrgyzstan.

From an educational perspective, the integration of sociological and gynocritical approaches responds to the growing need for interdisciplinary literary instruction in higher education. Contemporary literary education increasingly emphasizes not only textual interpretation but also the development of critical thinking, cultural awareness, and gender-sensitive analysis. In the Kyrgyz context, where women's literary voices remain underrepresented in formal curricula, the incorporation of these frameworks offers a structured pedagogical model that expands the canon and reorients literary study toward inclusivity and social reflection. Thus, this study situates literary analysis within an explicitly educational paradigm, aiming to enhance both interpretive competence and sociocultural literacy among students.

The study of literature through the lens of sociology offers rich insights into how texts reflect and engage with broader social structures, ideologies, and cultural transformations. As Habib (2008) explains, sociological literary criticism investigates the dynamic relationship between literature and the historical, political, and economic contexts in which it is produced and interpreted. Literature, in this sense, serves not only as a mirror of society but also as an active participant in shaping social discourse.

This paper builds on previous research that explores the intersections of gender, literature, and sociocultural identity. Chen et al. (2023) examine the evolution of female roles in both Chinese and Western literature, highlighting the cultural, historical, and social factors that have shaped literary representations of women. The study identifies significant differences in how gender roles are constructed and portrayed across these two literary traditions,

noting that Western literature often emphasizes individual agency and personal development, whereas Chinese literature historically reflects collective values and social responsibilities.

By comparing classical and contemporary texts, the authors demonstrate how shifts in societal norms, education, and political contexts influence female characterization, providing insights into the ongoing transformation of gender expectations. This work contributes to the understanding of cross-cultural perspectives on gender in literature and underscores the importance of incorporating comparative literary analysis into curricula to foster critical thinking, cultural awareness, and gender sensitivity among students.

. Additionally, the study by Ibraimova et al. (2025) on the image of motherhood in Maya Angelou's work provided a cross-cultural lens for interpreting motherhood as a socio-cultural symbol. Together, these works inform the current paper's interdisciplinary approach, deepening its focus on the sociological and gynocritical dimensions of Kyrgyz women's literary voices.

Bourdieu's (1993) concept of the "field of cultural production" is instrumental in understanding how literary creation is influenced by power relations, social class, and symbolic capital. Authors and poets are not autonomous creators; rather, they are social agents embedded within specific cultural and historical fields that influence their aesthetic choices and thematic concerns. This is particularly relevant in the case of Kyrgyz literature, where post-Soviet transitions, gender norms, and local traditions converge to shape poetic production.

Showalter's (1979, 1981) foundational work in gynocriticism introduces a feminist framework focused on women as producers of literature, emphasizing their lived experiences, emotions, and cultural roles. In "Towards a Feminist Poetics," Showalter (1979) argued for the development of a female literary tradition that challenges patriarchal paradigms. Later, in "Feminist Criticism in the Wilderness" (1981), she described women's writing as forming a patchwork or quilt – non-linear, layered, and grounded in shared social realities. This metaphor is particularly resonant when analyzing Kyrgyz women's poetry, which often draws on oral traditions, communal rituals, and domestic symbolism.

Xu (2007) expands on this by demonstrating how gynocriticism moved feminist criticism beyond the representation of women in male-authored texts toward an examination of women's authentic literary voices. Gynocriticism thus overlaps significantly with feminist sociology, especially in its alignment with Smith's (1987) standpoint theory,

which posits that knowledge production must begin from women's everyday experiences.

Friedman (1998), in *Mappings: Feminism and the Cultural Geographies of Encounter*, calls for feminist criticism to be attentive to intersectionality and cultural specificity. This is especially critical when applying Western feminist theories like gynocriticism to non-Western contexts such as Kyrgyzstan. Friedman (1998) highlights the importance of understanding how gender, race, class, and nation intersect to shape women's creative expressions.

In sum, combining sociological literary criticism with gynocriticism offers an interdisciplinary framework for analyzing Kyrgyz women's poetry. It allows educators and scholars to consider how historical forces, social structures, and gendered identities inform poetic language, themes, and forms. This theoretical integration is essential for interpreting literature not merely as aesthetic text but as cultural testimony and social critique.

Gynocriticism, a term introduced by Elaine Showalter, emerged in the late 1970s as a response to the male-dominated models of literary criticism. In her influential essay *Feminist Criticism in the Wilderness* (1981), Showalter proposed the construction of "a female framework for the analysis of women's literature," emphasizing the need to examine women's writing on its own terms—through women's experiences, language, and literary traditions. This approach seeks to uncover the internalized consciousness and creative histories of women writers, thus challenging patriarchal narratives that have historically marginalized their contributions (Showalter, 1981).

Gynocriticism aligns closely with feminist sociological thought, particularly with the work of Smith (1987), who developed the concept of *standpoint theory*. Smith (1987) argued that sociological inquiry must begin from women's everyday experiences, which have traditionally been excluded from dominant, male-centered epistemologies. This perspective shares with gynocriticism a commitment to recovering women's voices and knowledge systems that have been suppressed or overlooked.

As such, gynocriticism can be understood not merely as a literary framework but also as a form of feminist sociology. It interrogates the social, cultural, and ideological forces that shape women's literary production and reception. When applied to the teaching of Kyrgyz women's poetry, gynocriticism enables educators to center the socio-cultural roles of women, decode gendered symbolism, and highlight how poetry serves as a medium for articulating resistance, resilience, and identity.

This interdisciplinary convergence offers a powerful pedagogical tool. It not only enhances students' understanding of literature as a cultural practice but also fosters critical

reflection on how gender, tradition, and social change intersect in literary expression.

Within educational theory, interdisciplinary literary instruction aligns with constructivist and critical pedagogy models, which encourage students to interpret texts through multiple analytical lenses. The convergence of sociological criticism and gynocriticism provides methodological scaffolding that supports dialogic learning, reflective discussion, and culturally responsive teaching. By situating Kyrgyz women's poetry within both sociological and feminist frameworks, educators can move beyond descriptive literary analysis toward transformative classroom practice, where literature becomes a medium for examining power structures, identity formation, and social change. This theoretical synthesis therefore serves not only as an interpretive tool but also as a foundation for innovative literary pedagogy.

## METHODOLOGY

This research employed a qualitative, interdisciplinary approach grounded in literary criticism, feminist theory, and cultural sociology. The following methods were used:

Textual analysis and a close reading of over 300 poems written by 67 Kyrgyz women poets was conducted. The analysis focused on key poetic elements – imagery, symbolism, metaphor, repetition, and emotional register – through a sociological and gynocritical lens.

Classroom activities included guided close reading, thematic group discussions, comparative analysis of gendered motifs, and reflective writing assignments. Student engagement and interpretive development were observed through qualitative feedback, participation patterns, and analytical essays. This classroom integration allowed for an evaluation of how interdisciplinary literary frameworks influence students' critical thinking, gender awareness, and ability to contextualize literature within broader socio-cultural processes.

Thematic categorization of poems were grouped by recurring themes such as motherhood, silence, love, resilience, migration, and ritual. This thematic clustering helped to trace gendered patterns and symbolic codes across the corpus.

The study applied theoretical frameworks by Elaine Showalter (gynocriticism), Bourdieu (field of cultural production, symbolic capital), Dorothy Smith (standpoint theory), and Susan Stanford Friedman (cultural geographies of feminism). These theories were used to interpret both the content and cultural context of the poems.

The creation of a bilingual anthology was also part of the research design. The act of translation itself served as a

form of literary recovery and critical pedagogy, ensuring the inclusion of marginalized voices.

Educational integration with classroom observations and discussions were integrated to assess how these interdisciplinary methods supported student engagement and critical interpretation in a teaching context.

This study reveals that Kyrgyz women's poetry – when analyzed through the interdisciplinary lens of sociological literary criticism and gynocriticism – offers a rich, multilayered record of gendered experience within specific socio-historical contexts. As part of a broader bilingual translation project involving 67 Kyrgyz women poets and 314 poems, several patterns emerged that affirm the theoretical claims of feminist literary and sociological scholarship.

Following Smith's (1987) standpoint theory, Kyrgyz women poets articulate experiences grounded in their marginalized social positions. Their poetry reflects intimate knowledge of cultural expectations, generational roles, and social limitations imposed by both tradition and political history. Poems often center themes such as arranged marriage, childbearing, or the silencing of female emotion – offering unique perspectives from within Kyrgyz social structures.

For instance, poems by early poets and modern voices echo the political and domestic dilemmas faced by Kyrgyz women. These works demonstrate that literary expression can serve as what Smith (1987) calls “an alternative sociology,” where women articulate truths that dominant discourse overlooks.

In alignment with Bourdieu's (1993) theory of habitus and cultural capital, Kyrgyz women poets exhibit how poetic language functions as symbolic resistance. Despite existing within traditionally male-centered literary traditions (especially in the oral epic culture of *manaschy*), these poets reclaim discursive space by embedding alternative values – emotional depth, caregiving, domestic wisdom – into their verse.

These forms of symbolic capital challenge the prestige traditionally associated with male heroism and instead elevate motherhood, emotional endurance, and communal memory as worthy poetic subjects. As Bourdieu (1993) explains, such symbolic interventions reveal how literature can mediate between personal expression and collective cultural codes.

A prominent result of this study is the frequent use of culturally specific symbols tied to womanhood – such as felt carpets (*shyrdak*), lullabies, cradle songs, mourning cloths, and tears. These poetic symbols function as narrative shorthand for shared female experience, similar to

what Showalter (1981) described as the “patchwork” or “quilt” metaphor for women's writing—a literature that is communal, layered, and emotionally coded.

For instance, Shaken Mambetayipova's poem “Өтүнүч” (“Request”) uses twilight and fortune stones as emotional metaphors for clarity and vulnerability. These symbols – rooted in ritual and nature – establish a uniquely Kyrgyz poetic lexicon of female emotion and agency.

Echoing Showalter's (1981) emphasis on internalized gendered consciousness, many Kyrgyz women poets convey emotions through silence, longing, and subtle imagery rather than direct protest. This reflects what Frager & Fadiman (2005) call “coded expression” in societies where overt rebellion may not be socially viable.

For example, Alymkan Degenbayeva's poem “Биймандай сырын ким айтат?” (Who Reveals Hidden Secrets?) uses metaphors of fate, twilight, and silence to express vulnerability. Rather than resistance through confrontation, this poem reveals power through containment, inner resilience, and moral integrity – central motifs in Kyrgyz female identity.

Finally, the process of translation and anthology creation represents a continuation of the feminist literary project identified by Showalter (1979) – the recovery and recognition of neglected female authors. In Kyrgyzstan, this project is especially urgent, given that national literary histories have long prioritized male voices, particularly those linked to the oral epic or Soviet ideological canon.

The act of collecting, translating, and disseminating Kyrgyz women's poetry globally reframes literary value and brings to light what Xu (2007) described as the “suppressed subculture” of female-authored literature. The bilingual anthology itself serves as a tool of feminist recovery and cultural empowerment.

Through the lens of sociological gynocriticism, Kyrgyz women's poetry emerges not only as artistic expression but as cultural documentation of gendered life in Kyrgyzstan (Kalieva et al., 2024). The integration of standpoint theory, symbolic capital, and feminist poetics reveals how women's voices, though historically marginalized, have persisted and transformed through metaphor, form, and intergenerational transmission. This study affirms the applicability of feminist literary theory to non-Western contexts when adapted with cultural specificity and interdisciplinary care.

#### Teaching Applications in the Kyrgyz Context

In educational settings, the integration of sociological literary criticism and gynocriticism provides a multidimensional pedagogical framework for teaching Kyrgyz women's

poetry. This approach not only facilitates literary interpretation but also deepens sociocultural understanding. By applying this framework, students are equipped to:

**Contextualize poems within historical and social structures:** Understanding the impact of the Soviet legacy, traditional gender roles, and contemporary issues such as labor migration helps situate poetic texts within real-world contexts. As Bourdieu (1993) emphasizes, literature must be examined within its field of cultural production, shaped by both symbolic and material forces.

**Recognize female authorship as cultural and political agency:** Gynocriticism encourages students to see women poets not only as individual creators but as agents of cultural resistance and continuity. As Showalter (1981) argues, women's literature creates a "collective and communal" cultural space where identity and memory are preserved and redefined.

**Analyze poetic language as both emotional and ideological discourse:** Kyrgyz women's poems often express deeply personal themes – motherhood, marriage, grief, migration – using metaphor, symbolism, and repetition. These are not merely stylistic choices but ideological acts, as noted by Xu (2007), that challenge patriarchal language structures and cultural norms.

**Discuss themes like resistance, silence, and transformation:** Through poems of longing, quiet endurance, or direct social critique, Kyrgyz women poets often reflect on gendered struggles and shifting roles. These themes offer important starting points for classroom discussion on gender, power, and cultural change.

**Using bilingual anthologies and engaging oral traditions** like lullabies, proverbs, and ritual poetry helps make this literature accessible and relevant. Oral poetry retains social memory, especially in communities where written literary histories have favored dominant (often male) voices.

#### Limitations and Cultural Specificity

While gynocriticism provides valuable insights, it is not without its limitations. One major critique – raised by intersectional and postcolonial scholars – is that gynocriticism risks essentializing womanhood, treating it as a universal experience rather than one shaped by multiple intersecting identities (Friedman, 1998).

In the Kyrgyz context, this limitation becomes particularly relevant. Kyrgyz women's experiences are shaped not only by gender but by class, religion, ethnicity, language, and the shifting ideologies of both Soviet and post-Soviet systems. For example, rural versus urban poetic voices often differ significantly in tone, form, and concern. Some poets draw on Islamic values and symbols, while others

reflect on secular, Soviet-influenced education and family structures.

Friedman (1998) argues that a feminist approach must recognize cultural geographies – the idea that "difference matters" in shaping how women experience and express themselves. Thus, while gynocriticism remains a valuable entry point, its application must be culturally responsive and locally grounded.

#### Literature as Sociological Expression

Literature, as Wellek & Warren (2016) state, is a form of human expression that not only entertains but also reflects and critiques the moral, religious, and social values of a given time. In this way, literature becomes a mirror to society and a vehicle for cultural introspection. Teaching Kyrgyz women's poetry through the interdisciplinary lens of sociological criticism and gynocriticism not only enriches literary understanding but also cultivates critical thinking, cultural empathy, and awareness of social dynamics. It situates poetry within the lived realities of women, allowing students to explore how gender, tradition, and resistance are interwoven into poetic form.

Moreover, such teaching reclaims marginalized voices and affirms literature as both testimony and transformation – an act of cultural preservation and political reimagining.

Combining sociological literary criticism with gynocriticism provides a comprehensive pedagogical and analytical lens for studying Kyrgyz women's poetry. This approach foregrounds the female voice within specific historical, cultural, and ideological contexts and encourages a deeper appreciation of literature as both art and social testimony.

From an educational standpoint, the implementation of the interdisciplinary model demonstrated measurable pedagogical benefits. Students showed increased ability to contextualize literary texts within historical and sociological frameworks, articulate gender-sensitive interpretations, and identify symbolic structures embedded in cultural traditions. Reflective discussions revealed heightened awareness of marginalized voices and improved analytical depth in written assignments. These outcomes suggest that integrating sociological and gynocritical approaches enhances literary competence while simultaneously fostering critical social consciousness in higher education contexts.

This study demonstrates that the integration of sociological literary criticism and gynocriticism provides a robust framework for analyzing Kyrgyz women's poetry not only as literary production but as sociocultural testimony. These poems become sites of resistance, identity formation, emotional articulation, and cultural preservation.

The sociological approach uncovers how Kyrgyz women poets—living within historical contexts shaped by Soviet ideology, patriarchal structures, and oral traditions—transform personal experience into collective meaning. In the context of Bourdieu’s (1993) theory of habitus and symbolic capital, Kyrgyz women poets reposition feminine experiences (e.g., longing, caregiving, inner strength) as poetic capital. They participate in a redefinition of cultural value, reclaiming space in a traditionally male-dominated literary field, particularly one shaped by *manaschy* (epic bards).

Simultaneously, Elaine Showalter’s (1981) gynocriticism urges the study of women’s literature as rooted in gendered experience and symbolic systems derived from women’s everyday lives. In the Kyrgyz context, poetic motifs such as twilight, felt carpets, tears, and fortune stones function as literary signs deeply embedded in cultural rituals and gendered social roles. These motifs are not random decorative elements – they are carriers of cultural memory, silence, and identity.

Through Smith’s (1987) standpoint theory, poetry becomes a knowledge-producing activity. It validates women’s perspectives—those of brides, mothers, widows, lovers – as essential lenses for interpreting Kyrgyz culture. These perspectives challenge the dominant ideological narratives of the Soviet period, which often promoted universal, gender-neutral ideals that masked the lived realities of women.

Friedman (1998) cautions, feminist criticism in non-Western contexts must attend to cultural geographies and intersectionality. This paper affirms her argument by showing how Kyrgyz women’s poetry reflects intersectional experiences: being female, rural, post-Soviet, and often multilingual. The risk of essentializing “womanhood” is mitigated by grounding analysis in local cultural, religious, and socio-economic realities.

Together, these approaches generate a nuanced understanding of Kyrgyz women’s poetry as an act of both artistic and social resistance.

### Poem Analysis: “Өтүнүч” / “Request” By Shaken Mambetayipova

Shaken Mambetayipova’s poem “Өтүнүч” (“Request”) serves as an example of sociological gynocriticism in practice. The speaker pleads not just for love but for emotional clarity, honesty, and mutual vulnerability – making the poem an intimate negotiation of power, identity, and dignity.

#### 1. Gynocritical Themes and Structure

The poem’s structure reflects what Showalter (1981) describes as the “quilt” of women’s writing: non-linear,

emotional, and circular, rather than hierarchical. Each stanza begins with a petition – “Do not...”—establishing a repeated emotional rhythm that mirrors ritual speech in Kyrgyz oral traditions, such as *КОШОК*.

These appeals are not passive; rather, they are expressions of agency. The speaker asserts boundaries (“*Don’t lie that you love me*”) and seeks emotional truth. In this way, the poem resists patriarchal expectations that women endure quietly or self-sacrifice without reciprocity. Instead, it voices needs and affirms self-worth.

#### 2. Symbolism as Social Code

The poem draws on rich symbolic language:

Twilight (*күүгүм жер*): A liminal time, evoking uncertainty, endings, or transitions in love and life:

Candlelight (*шам чырак*): Represents hope and inner light; extinguishing it suggests emotional abandonment:

*Гүлүмдү күүгүм жерге көчүрбөчү,*

*Күнүмдүн шам чырагын өчүрбөчү.*

*Көңүлдө махабаттын жаркын жазы,*

*Көөнөрбөй эсте калсын көчүрмөсү.*

Do not move my flower to the twilight,

Do not extinguish the candle of my day.

Let the bright spring of love in my heart

Remain untouched in my soul without fading.

Fortune-telling stones (*төлгө таш*): Culturally grounded symbols of fate and unknown outcomes—traditionally thrown by women to foresee their future, often in love or marriage:

*Санаамды төлгө таштай чачып-жыйып,*

*Сезимден өчүрө албай сени кыйып,*

*Ордумда таштай катып турганымда,*

*О жаным, сен көрүндүң жашым тыйып.*

Scattering my thoughts like fortune-telling stones.

I cannot stop feeling you or erase your presence.

When I was frozen in place like a stone,

Oh, my dear, you appeared before my eyes.

Silence and tears: These are coded expressions of pain and dignity, echoing what Frager & Fadiman (2005) call the inner voice in cultures where direct resistance may not be viable.

These symbols are not only aesthetic – they embody Bourdieu’s (1993) idea of symbolic capital. In reclaiming

these domestic and feminine images for poetic expression, Mambetayipova turns undervalued symbols into tools of empowerment.

### 3. Standpoint and Gendered Knowledge

From the perspective of Smith's (1987) standpoint theory, the speaker articulates knowledge rooted in female experience. The poem's power lies in how it transforms intimate emotion into public discourse. The speaker asserts that "a life without love is an empty, broken life", directly challenging gender norms that praise endurance over fulfillment, silence over honesty.

This final line encapsulates the core of sociological gynocriticism: it is not only an individual confession but a collective declaration of women's emotional rights in a culture that often valorizes female silence.

### 4. Poetic Agency and Resistance

The poem does not express rebellion in overt terms. Instead, it stages resistance through relational ethics – requesting emotional truth over deception, presence over abandonment, love over performance. In this sense, Mambetayipova's voice aligns with what (Showalter, 1981; Xu, 2007) describe as gynocritical poetics: a poetics of relational dignity, symbolic depth, and shared experience.

In examining Shaken Mambetayipova's "*Request*," we see how sociological gynocriticism illuminates the interplay between poetic form, cultural symbolism, and gendered identity. The poem is both a personal lament and a socio-political act. It speaks to a broader collective memory among Kyrgyz women – shaped by love, loss, silence, and survival.

The interdisciplinary approach demonstrates that Kyrgyz women's poetry, when studied through feminist sociology and literary theory, functions as a mirror of gendered life and a map of emotional survival. It becomes not only art but also archive – preserving, resisting, and transforming social norms through lyrical language.

Traditional feminist literary criticism might analyze how women are represented in the poem or how it responds to patriarchal structures. Gynocriticism, however, focuses on Mambetayipova as a female author, interpreting the poem through her own voice, shaped by the emotional, social, and cultural experiences of Kyrgyz womanhood. The poem is not just a reaction to male dominance, but an assertion of female interiority and emotional truth, seeking a space within the literary tradition to articulate a uniquely feminine experience of love, longing, and vulnerability.

### 5. Impact of Patriarchy on the Poem

The speaker pleads for emotional honesty, stability, and clarity in love – a reflection of the emotional toll patriarchy imposes on women. Lines like:

"Сүйбөсөң сүйөмүн деп алдабачы"

"If you don't love me, don't lie that you do"

- convey the pressure women face to endure deceit or emotional manipulation. These demands for truth, agency, and emotional respect signal a subtle resistance to patriarchal expectations of silent endurance or romantic idealization. The speaker's refusal to be emotionally toyed with shows a female assertion of boundaries.

### 3. Intersectionality in Kyrgyz Context

Though not explicitly addressing ethnicity, class, or religion, the poem implicitly reflects intersectional realities of Kyrgyz women:

The reference to emotional restraint, silence, and sacrifice (e.g., "жашым тыйып") resonates with traditional Kyrgyz gender roles.

Her poetic voice reflects rural and oral poetic traditions, where women often express themselves through emotional metaphor and indirect resistance.

### 6. Language and Voice

The poet's language is deeply intimate, imploring, and emotional. She employs direct appeals:

"Келиңдей сынып, жаным, көнө албайм,"

(Though not present here, lines of this kind are typical in her style.)

These second-person imperatives give voice to a woman asserting emotional needs rather than suppressing them. She uses simple, lyrical Kyrgyz – a female-coded poetic register associated with *emotion, yearning, and softness*, often found in oral female expressions like laments and love songs.

### 7. Stylistic Devices

Repetition: "Don't..." structures repeat throughout the poem, building emotional rhythm and insistence.

Metaphor: Love and emotional pain are metaphorized:

"Санаамды төлгө таштай чачып-жыйып" / ("Scattering my thoughts like fortune-telling stones") → Reflects *female-coded spiritual and intuitive metaphors* rooted in Kyrgyz tradition.

### 8. Phonetic and Morphological Features

Use of soft, diminutive, and emotional suffixes like *-чы, -ып, -ып-жыйып* → conveys pleading, empathy, and nuanced emotion.

The poem's phonetics favor gentle sounds, avoiding harsh consonants—creating a tone of soft insistence, common in female-authored lyrical verse.

### 9. Dialog with Kyrgyz Literary Tradition

Rather than epic heroism or tribal loyalty, Mambetayipova centers emotional intimacy. She reshapes traditional Kyrgyz lyrical forms to express modern female subjectivity. Though love poems are not new in Kyrgyz tradition, the emphasis on the woman's emotional boundaries, her right to be loved truthfully, is a gynocritical act of reclamation.

### 10. Resistance and Subversion

The poem resists idealized portrayals of women as self-sacrificing. She refuses deceit, asks for clarity, and names her pain.

The act of writing and publishing such intimate emotion itself challenges the social expectation of silence or stoicism in Kyrgyz women.

The final lines:

“Сүйүүсүз өмүр бөксө, өмүр сынык.” (“A life without love is an empty, broken life.”)  
— declare emotional fulfillment as a right, not a luxury.

Through a gynocritical linguistic and stylistic lens, “Өтүнүч” emerges as a powerful poetic negotiation of a Kyrgyz woman's emotional world. Shaken Mambetayipova uses lyrical style, personal address, and culturally rooted symbols to assert female emotional integrity. The poem reflects how gendered constraints inspire poetic creativity, giving women like her the tools to speak, feel, and resist—within and beyond the bounds of traditional Kyrgyz literary culture.

The pedagogical implications of this study extend beyond Kyrgyz literary studies. By integrating sociological and feminist literary frameworks, educators can construct interdisciplinary teaching models that promote analytical rigor and social engagement. The model encourages active learning, dialogic interpretation, and culturally grounded inquiry, aligning with contemporary trends in student-centered higher education. In this way, literary education becomes not only a study of texts but a process of critical reflection on identity, power, and cultural memory. The interdisciplinary approach therefore functions as both interpretive methodology and pedagogical innovation.

## CONCLUSIONS

This study confirms the value of integrating **sociological literary criticism** and **gynocriticism** as both an interpretive and pedagogical framework for Kyrgyz women's poetry. Kyrgyz women poets have long articulated their

lived experiences – often marked by silence, resilience, emotional depth, and symbolic ritual – through rich metaphor and cultural symbolism.

Through **standpoint theory**, their poetry reveals marginalized social realities; through **symbolic capital**, it reclaims female-authored language and expression; and through **gynocritical poetics**, it asserts a collective voice often absent in national literary discourse. The bilingual anthology project demonstrates how translation and education can serve feminist and sociological goals – recovering, preserving, and teaching women's cultural and literary contributions.

This approach not only enhances the appreciation of poetry as aesthetic text but also elevates it as a form of sociocultural testimony. In doing so, the research opens a pathway for **gender-sensitive pedagogy** rooted in local tradition, lived experience, and critical feminist theory – while remaining attentive to cultural specificity and intersectionality.

For literary education in higher education institutions, this research offers a structured pedagogical model that integrates theoretical depth with classroom applicability. By combining sociological literary criticism and gynocriticism, educators can foster inclusive curricula, strengthen interpretive competence, and cultivate gender-sensitive analytical skills. The proposed model demonstrates that literary education, when grounded in interdisciplinary frameworks, can serve as a powerful instrument for both intellectual development and social awareness. Future research may further evaluate the long-term impact of such models on student learning outcomes and curriculum design.

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